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A COMPANION TO

JANE AUSTEN

EDITED BY

CLAUDIA L. JOHNSON AND CLARA TUITE

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List of Abbreviations

E: *Emma, The Novels of Jane Austen*, ed. R. W. Chapman (Oxford University Press, 1932–4), revised by Mary Lascelles (Oxford University Press, 1965–6).
MP: *Mansfield Park*, ed. Chapman, rev. Lascelles.
NA: *Northanger Abbey*, ed. Chapman, rev. Lascelles.
P: *Persuasion*, ed. Chapman, rev. Lascelles.
PP: *Pride and Prejudice*, ed. Chapman, rev. Lascelles.
SS: *Sense and Sensibility*, ed. Chapman, rev. Lascelles.

MW: *Minor Works, The Works of Jane Austen*, ed. R. W. Chapman. Oxford: Oxford University Press, 1954, revised by B. C. Southam. Oxford University Press, 1969.

Letters: *Jane Austen's Letters*, ed. Deirdre Le Faye. Oxford University Press, 1995.

A Note to the Reader

Nowadays, the status of Jane Austen texts, once a quiescent issue in Austen criticism, is a lively subject. A very fine range of editions is available not only for scholarly and classroom use but also for – lacking a better term – ordinary readers, a vast public, who read Austen's novels (often every year!) for pleasure: Chapman's landmark edition of the 1920s; the related and distinguished set from Oxford World Classics; the revised edition from Penguin, based on challenging new editorial principles; volumes published variously by Broadview Press and W.W. Norton, and Longman, among others; and, most ambitiously and impressively of all, the monumental new Cambridge Edition of the Novels of Jane Austen. The multiplicity of differently authoritative editions of Austen's novels raises fascinating questions. To some extent, of course, Austen's novels are a marketing opportunity, but more critical questions are at stake than the bottom lines of publishers. What is it that makes an Austenian text authoritative? Who gets to say so? Is it necessary to establish a single definitive edition when so many important, carefully prepared and annotated editions are available? Is there really such a thing as a definitive text?

On one hand, the plurality of editions seems to us an extremely healthy sign, testifying to the liveliness of Austen studies and to the healthy diffusion of scholarly authority, resistance, and debate. On the other hand, this very plurality makes settling on a standard set in this volume a difficult and vexing task. For the purposes of internal cross-referencing, it seemed important to regularize quotations using a single edition rather than oblige readers to fetch citations from different volumes of different editions; but every time we advanced a qualitative argument in favor of one set, an equally convincing qualitative argument on behalf of another emerged. Acutely aware that there is no single, fully satisfactory solution to this problem, we eventually decided in favor of the long-standard Chapman edition on purely practical grounds: it is mostly widely available to students in libraries and having been for better or worse the standard edition since the 1920s, it is the set almost invariably employed in the literary criticism alluded to throughout this volume and collected in the bibliography.

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Introduction

Claudia L. Johnson and Clara Tuite

Writing at the outset of the twentieth century, Henry James famously complained that the public's enthusiasm for Jane Austen was being abetted by a "body of publishers, editors, [and] illustrators" who find "their 'dear,' our dear, everybody's dear, Jane so infinitely to their material purpose." To be sure, James acknowledged that Austen would not be so "saleable if we had not more or less . . . lost our hearts to her" in the first place, but he censured the "special bookselling spirit" which, with all its "eager, active interfering force" whips up a "stiff breeze" and drives the waters of reputation above their natural levels.[1] Writing at the outset of the twenty-first century, we can say with certainty that the waters of Austenian study, appreciation, and marketing have, far from subsiding, continued their steady rise, flooding beyond national and media boundaries. Shaped to some extent by the transformative energies of the global Austen surge of the mid 1990s – for we cannot really speak of *revival* in connection with a figure whose vitality has never abated – Austen study today is a diverse, expansive, excitable, critical life-form, with feelers that reach out and across disciplines. For popular audiences across the world, the plethora of cinematic adaptations and spin-offs of Austen's novels and life – and all the reviews and commentary they have in turn generated – have produced new modes of transmission and more diverse audiences. But Austen criticism has been fuelled by the momentum of that surge. This *Companion* seeks not only to describe the present state of Austen studies but also to explore how it both informs and is informed by changes and innovations within the broader field of literary and cultural studies.

We might characterize the fascination with Austen today as a form of reenchantment, a rediscovery of particular Austenian pleasures and of what Sonia Hofkosh, in her essay on *Northanger Abbey* and Austen's work more generally, refers to as Austen's "uses of enchantment." This reenchantment has occurred at least to some extent as an effect of the cinematic enchantment with Austen, the delivery of Austen in the form of a new repertoire of captivating visual effects. But it is not beholden to it. For despite truisms that abound about Austen having been rescued from print and delivered to

new audiences through the screen – truisms that naturalize cinematic adaptation as the final destiny of print (as though cinematic reinvention is the only form of reinvention) – intriguingly, while Austen has been delivered to mass audiences in the mode of visual rhetorics, Austen readers have been inspired to return to the specificities of print and reading. Cinematic and televised versions of Austen, inevitably saturated with a sensuous visual detail notably lacking in the novels themselves, have encouraged a renewed attention to the specificities of print and reading, as other specific forms of cultural pleasure and forms of enchantment.

A particular area of recent scholarly intensity has been textual criticism and history of the book. As with interpretation, so with textual production and textual criticism, and there is now a new attention to the variability and changeability of the text. When R. W. Chapman's edition of Jane Austen's novels appeared in 1923 – touting its scholarly textual principles on its title pages – the status of Austen's texts (and Chapman's representation of them) was not a particularly lively or contested issue, but over the past decade the textual study of Austen has become intensely important, implicating as it does our most basic apprehension of the words and punctuation on the page and our concomitant sense of Austen as a writer with a certain style, and several new editions now vie with Chapman's. A number of essays in this volume engage with questions of textual production and the changeability of textual status, particularly in Part I, "The Life and the Texts." The essays in Part I introduce the reader to Jane Austen's life, produced by texts and their absences, biographies and letters; to her edited texts; and to the cultural and material contexts of production of the early published volumes and modern editions, as text, or as image, or as a combination of both. We start with Jane Austen's letters, "the key to everything," as Kathryn Sutherland suggests, "the contested place where the ordinary becomes extraordinary," and "the raw data for the . . . untransformed banalities which, magically transmuted, become the precious trivia of the novels." Here, then, the materials of a supposedly unexceptional life become the stuff of enchantment.

Was there ever a moment of disenchantment? Modern Austen criticism, which arguably begins with Reginald Farrer's 1917 tribute, seems at first to celebrate an entirely escapist, enchanted Austen, who passes over the "tyrannies and empires" that "erupt and collapse" here below, and for turning instead towards a "new kingdom of refuge from the toils and frets of life," a kingdom of "Art" existing "outside and beyond daily life" (Farrer 1987: 249). But Farrer's essay, shaped by his experiences on the Western Front during World War I, in other ways epitomizes a therapeutically disenchanted and disenchanting Austen, one who is to be revered for her remorseless iconoclasm and stylistic control, and thus in many ways Farrer's tribute prefigures D. W. Harding's classic 1939 celebration of an astringent Austen who hates precisely those people who adore her as quaint and civilized.[2] Though Harding's emphasis on irony and his insistence on Austen's fundamental orientation as a social critic profoundly influenced later generations of readers and critics, this disenchantment fostered its own sort of counter-enchantment with an author now cast as manly, acerbic, and clear-sighted, and as such it actually complemented rather than foiled the more

popular mid-century evocations of Austen as the last exemplar of a blessedly clear world where judgments could be pronounced with wondrous ease.

From the 1970s until the 1990s, Jane Austen was the focus of a revisionist criticism, what we might call a compelling form of fascinated disenchantment. As Nicholas Dames suggests in his essay on "Nostalgia," Austen studies developed "a disenchanted critical practice" that sought to counter a nostalgic tendency in Austen criticism that sentimentalized Austen by associating her work with a world safely past and always already known. One way of explaining this disenchantment then would be to say that the object of analysis and disenchantment was a particular version, or versions, of Austen: canonical Austens identified with particular allegiances of class, race, gender, and sexuality, and a totem of an aesthetic greatness taken for granted and as a given. Powerful revisionist works of Marxist, feminist, new historicist, and postcolonial criticism sought to challenge established modes of reading, and to question the cultural and institutional alliances that had been forged in Austen's name. They illuminated ways in which assumptions of class, gender, and empire underwrote Austen's canonical status. This was part of a broader move in literary studies to illuminate the functions of the literary institution, and to problematize the category of the aesthetic which was often detached from social function. In particular, the historicist reading pioneered in Marilyn Butler's groundbreaking *Jane Austen and the War of Ideas* (1975, rev. edn 1987), which influenced much subsequent feminist and historicist criticism of Austen, was instrumental in transforming Jane Austen's oeuvre into something demanding serious historical analysis rather than a fetish invoked as a habit of ritualistic praise. Indeed, a mark of Butler's determination to demystify Austen studies is her readiness to question our knee-jerk assumptions about Austen's greatness: "are we right to call her a great novelist at all?" (Butler 1975: 298).

Subsequent studies that followed this path of compelling disenchantment illuminated the ways in which Austen's supposed absence of history was linked to the forgetting of history that marks a certain function of the canon in general, and it is not surprising that a good deal of scholarship from this period turned its sights on the novels of Austen's predecessors and contemporaries that hadn't attained canonical status (or in the case of once esteemed writers like Burney and Edgeworth, hadn't *retained* it). As early as 1924, E. M. Forster parodied a certain kind of Austen reading as a mode of uncritical praise: "I read and re-read, the mouth open and the mind closed. Shut up in measureless content, I greet her by the name of most kind hostess, while criticism slumbers."[3] Some revisionist criticism and scholarship enlisted Austen on the side of progressive, protofeminist social criticism, and some showed how Austen as well as the world of her novels were alike blinkered by ideology, but all of it disrupted Janeite slumber, and some of it was attacked in the press for violating her pristine aura, whether by discussing sexuality or simply by using big words.

More recently, however, Jane Austen studies in particular, and the discipline of literary studies more generally, has returned to forms of analysis that had to some extent been problematized or bracketed by such revisionist work – note how Butler

herself had, for example, disparaged literary criticism as it was then practiced as disengaged with history. This renewed attention to literary form registers at once both a move away from many of the historicist readings that so compelled in the 1970s–1990s in their strenuous critique of the canonical Jane Austen, as well as a recalibration or refinement of the relationship between form and context. In this sense, much recent criticism has consolidated the insights of Marxist, feminist, and historicist criticism and gone on to develop analysis within the context of a more focused engagement with the specificity of the cultural objects and practices. Many of the essays in this volume, particularly in Part III, "Literary Genres and Genealogies," mark a return to questions of form, and demonstrate a reenchantment with Austen, with her particular modes of linguistic invention and rhetoricity (see, in particular, Margaret Anne Doody's essay, and the essays by Harry Shaw and Michael Wood). This reenchantment celebrates a sense of magic that is arguably intensified through rediscovery and that comes from a heightened appreciation of the ways in which Austen's linguistic spells are social acts, but spells nonetheless.

Many of these essays thus engage in what we might call the study of the historicity of form, and of form, style, and genre as modes of social practice. This means a new attention to the aesthetic features of the Austen text, as a form of practice and even as a "system," as Mary Poovey has suggested, in her essay "From Politics to Silence: Jane Austen's Nonreferential Aesthetic." Our volume registers this new interest in formal, stylistic, and generic concerns marking recent Austen criticism as part of that recalibration of the relationship between questions of context and form occurring within the development in literary studies that has been referred to, for better or worse, as the "new formalism" (see Levinson 2007), as distinct from older formalisms that were less routinely engaged with social contexts. We see this engagement with form as part of the much larger movement in literary studies toward what Ellen Rooney has referred to as "the revision and reanimation of form in the age of interdisciplinarity" (Rooney 2000: 25).

Another way of characterizing these long-term critical developments would be to say that the criticism of the early to mid twentieth century that was involved in the production of Austen as a canonical oeuvre, conceived of Austen as a supremely commanding and ironic writer who dealt confidently and knowingly in fixed meanings that were largely predetermined. Like most canonical literary criticism of the time, this work rarely considered the profoundly mediated nature of the canonical Austen text because, in large part, it naturalized authorial greatness in general. However, "disenchanted critical practice" demonstrated that there is no natural object. We might say that the result of this revisionist criticism has been not to controvert Austen's canonicity (as though this canonicity were some kind of conspiracy or delusion). Rather, it has demonstrated the ways in which the seemingly natural object of aesthetic beauty can never be separated from its prior readings, and that it is always experienced through them. In this sense, then, Austen's canonicity has everything to do with the intensely mediated nature of Austen as a cultural object of study and experience of textual pleasure. Austen criticism has been transformed over the last 10

years by the ways in which this insight has been incorporated as a kind of working practice.

The awareness of our own historically conditioned and contingent disciplinarity has imparted a new subtlety to the ways in which critics now negotiate their relation to prior readings, and it has also imparted a new urgency to the ways in which critics and audiences comprehend and conjure with the traces of past readings, past lives, and textual afterlives of Austen. Much Austenian appreciation and criticism is thus animated by a fascinating sense of rereading, reviewing and reencountering the known but in powerful new ways. It's about encountering that enchantment not once and for all, but ever and again. Something of the subtle affective intensity of the rediscovery of a familiar pleasure is what marks Austen current criticism. This sense of rereading has been to some extent an effect of the cinematic culture of adaptation, dissemination, and transformation of Austen. What the cinematic revival of Austen has achieved in particularly spectacular terms has been to draw attention to the transformative mediation which occurs with any act of reading, particularly with an author who is the subject of such profoundly intense and diverse reading cultures as Austen. Cinematic "versions" make manifest the multiplicity of textual versions, and thereby challenge the authority of any one version of the work, and of the author's intention, editor's version, or interpretive version of the work, or the autobiographical versions of the self and others that Austen produces. In this way, they foster an awareness of the variability of the text and its interpretations.

The most interesting forms of critical engagement demonstrate a mobility and a familiarity with these traditions of reception and interpretation. Current Austen criticism is marked by a deftness in reanimating past readings, and in understanding Austen as a product of these readings. Many essays in this *Companion* are keenly engaged in the negotiation of layers of readings, and in the negotiation of the Austen text as a historical object, one that projects the historicity of its own moment of production and original reception, but also those of later moments. This is the nature of the literary text as a historical witness and agent: the literary text projects history, a past, but that projection is always the product of interpretation. And in that sense it is always directed to the future moment of reception and interpretation and reinvention. A simpler way of putting this might be to say that contemporary criticism is about rereading rather than simply reading. It always acknowledges that the object of analysis and the analysis itself is always the product of a prior reading or a prior constitution of the text. This practice of rereading animates Part II, "Reading the Texts," where, in particular, the essays by Susan J. Wolfson and Linda Bree take it as their central theme.

Many of the essays in this volume also register Austen's own pleasure in writing, and in writing as a form of rereading and rewriting, as experimentation and pastiche. In the work of Jane Austen, as Emilio Cecchi, quoted in Anthony Mandal's essay, points out, "a curious stylistic joy is never absent." Much of that stylistic joy is linked to experiments in form and genre. Austen was for so long regarded as the enforcer of correct style, ridiculing lower and more popular literary and cultural forms, and

carrying out this enforcement by nothing other than her atypical genius, her perfect style unself-consciously – and indeed often unconsciously – playing out its blind, relentless destiny toward the perfection of the realist novel. However, as the essays in this volume demonstrate, Austen worked *with* rather than against popular literary genres and diverse cultural forms. Part III, "Literary Genres and Genealogies," illuminates the intertextual indebtedness of Austen's fiction to genres such as gothic (Nancy Armstrong), sentimental fiction (Miranda Burgess), and history writing and historical fiction (Devoney Looser), and to contemporary practitioners of fiction such as Frances Burney, Maria Edgeworth, and Ann Radcliffe (Jane Spencer).

By the same token, essays in Part IV, "Political, Social, and Cultural Worlds," also produce encounters of tension and critique between Austen and contemporaries, where previously there had been untroubled concurrence. Mary Spongberg presents an analysis of Austen and Burke, in relation to Burke's account of England's transition from Catholic past to Protestant present, and Deirdre Coleman discusses Austen's relation to the uneasy alliance between feminists and abolitionists such as Hannah More. A number of essays in Part IV demonstrate rich and unexpected connections between Austen's fiction and wider cultural worlds: of war and mass media (Gillian Russell), masculinity (E. J. Clery), consumption (Barbara Benedict and Diego Saglia), music (Gillen D'Arcy Wood), and theatre (Daniel O'Quinn). Gillen D'Arcy Wood relates the piano practice of Jane Austen the biographical subject to her development of novelistic interiority, and her complex exploration of feminine "accomplishment," social display, and the famous reserve of Jane Fairfax in *Emma*. Similarly, where critics once assumed a censorious asceticism on Austen's part in relation to material things and commodities, Diego Saglia suggests how Austen was "deeply versed in the rituals of conspicuous consumption," and how these rituals pervade her fiction. These serious considerations of Austen's relation to material and to extraliterary culture thus recall and relegitimate the back matter of R. W. Chapman's editions of Austen's novels, with their pictures of carriages, dress, ballrooms and the like, except that while those seemed to testify to the antique charm of Regency England, these are used as instruments of sustained analysis.

Austen has been recast and reconfigured in many ways, and some of the essays here demonstrate the rich multitude of generic uses to which Austen's later readers put her writing, such as Edward Copeland on silver fork reworkings and Katie Trumpener on Austenian New Woman novels. Part V, "Reception and Reinvention," also devotes attention to another feature of contemporary Austen studies, no doubt an effect of the recent Austen surge: the opening up of dialogues between academic and popular modes of Austen reception. Although early twentieth-century Janeites were eminent authors and scholars – think of Forster, Kipling, Caroline Spurgeon, and Chapman himself – the subsequent professionalization of literary study created a largely impassable chasm between popular readers and readings and "legitimate" academic ones, and thus critics rarely discussed the movies, plays, radio broadcasts, and fiction inspired by Austen well before the boom of the 1990s. Many of the essays here celebrate the interplay between the scholarly and the popular, and display keen interest in fan

culture and in affective forms of critical practice. No longer does criticism disavow affective allegiance or the supposedly anachronistic acts of reception informed by sexual identification. Rather than bracketing affect, many of our essays engage with, practice, and cultivate different forms of what Deidre Lynch refers to, in her essay on "Jane Austen and Genius," as "Austen-love." There is a new respect for the intriguing affective ecologies that attach themselves to Austen, in all their effusive glory (see especially the essays by Fiona Brideoake, Mary Ann O'Farrell, and Judy Simons). Ten years or so ago we might have asked, with Pierre Bourdieu, and as a rhetorical question, "Is it legitimate to invoke the experience of the lover, to make of love, as an astonished abandon to the work grasped in its singularity, the only form of understanding which accords with the work of art?" (Bourdieu 1996: xvii). Today, though, we are far less concerned about the "legitimacy" of love than we are inspired to think about its uses, and about how love crosses intellectual and corporeal domains, high and low. Our *Companion* reflects and licenses this wider move away from the bracketing of evaluation and affect associated with much materialist and new historicist criticism and canon critique, and toward emphasizing cultures of affect and appreciation as productive cultural formations, and working to reconstruct a range of cultures of reading and reception and reinvention.

Practices of affect and history converge as memory. One way that contemporary critical theory and practice has opened up has been in relation to new understandings of history as a practice of cultural memory. Many of the essays in this volume are concerned with the ways in which history is about the moment of original production and reception but also about later interpretations. Cultural objects are changed by these acts of reception. They speak of both the earlier and later moments. In particular, Daniel O'Quinn's essay engages the relationship between historical reading and theatrical and social performance as acts of memory.

This brings us to another site of intense scholarly interest: Austen and history. The question of how historical Austen is continues to intrigue and fascinate. A number of essays in our volume analyze the diversity of Austen's modes of historical representation (Spongberg, Jones, Looser, Coleman). Mary Poovey's essay, for example, examines "the narrative system" Austen developed in order to "carefully manage the historical traces her novels contain." Gillian Russell, in her essay "The Army, the Navy, and the Napoleonic Wars," argues for a particular kind of mark of the historical in Austen's fiction, claiming that Austen's fiction can be thought of as "a kind of military library," where the "hum of wartime, if not the blast or cry of battle, pervades her fiction." As Devoney Looser suggests, the question of Austen, history and historicity needs to address how history has usually been understood. It is also about recognizing, as Devoney Looser does, that the practice of history can mean an engagement with wars or with the most minute details of current everyday life and social history. History is not always about proper context; it is often about complex affective states and journeys and reflections and speculations. In a similar way, a number of essays engage the question of time, and the complex relations between past, present, and future that inform Austen's fiction (see Mary Favret's essay on "Jane Austen's Periods,"

and the essays by Daniel O'Quinn and Michael Wood). These essays engage the multiple temporalities that disturb and complicate Austen's seemingly smooth and unruffled realistic textual surface.

As the essays in the *Companion* demonstrate, discussions about history and historicity in relation to Austen often involve the materialism of sociohistorical analysis in relation to broad social and historical contexts; and they can also involve an engagement with the materialism of a signifier in a particular discursive field, and a sense of the text itself, in all its minute detail, as a projection of history. The text as a projection of history implies a sense of temporal dislocation – inevitably anachronistic but productively so too – in its capacity to inhabit multiple historical moments. For, as a projection of history, the text is a revelatory relic and record of the past that exists in the present and is projected toward the future. It never occupies one single moment, but speaks with the voice of the past as activated in the present of reading, moving toward the future, and back again. The Marxist cultural historian, Raymond Williams, in *The English Novel: From Dickens to Lawrence* (1970), brought the term "worldliness" to the debate about Austen and history, where it is a byword for mercenary impulses and for something opposed to passion. (Williams formulates this as part of a recasting of the familiar Austen/Brontë opposition.) He writes "A certain worldliness, readily understandable in earlier periods (though never, I think, as persuasive as it is made out), made for the qualification of love; found its value as social exchange and respect, as most coolly in Jane Austen" (p. 61). Our *Companion* celebrates this worldliness, as the stuff of history and social details and life and complexity and love. This worldliness is the stuff certainly of "social exchange," but of social exchange conceived of as a complex and layered world and multiplicity of engagement. We would say, pace Williams, that a certain worldliness makes for the intensification of love, and that it does so most warmly in Jane Austen. Part IV, "Political, Social, and Cultural Worlds," in particular, presents the worldliness of Austen's worlds and of their multiplicity.

Something of this worldliness informs Humphry Repton's conception of the "Modern Living Room" in his *Fragments of the Theory and Practice of Landscape Gardening* (1816), featured on our cover. Landscape gardener, professional improver, and protagonist in debates about the picturesque, Repton was fond of advertising his handiwork with before-and-after illustrations designed to show the improving effects of his miracles of modernization. Thus the lively, crowded afterstory of the "Modern Living Room" is contrasted to the gloomy *before* of the "Ancient Cedar Parlour," inhabited only by a circle of clunky empty chairs that mutely regard each other in overupholstered discomfort. Such brisk and insouciant refashionings of the complicated relations between past and present help explain the generous sprinkling of ironic and parodic allusions to Repton that Austen features as homage throughout *Mansfield Park*. The ambivalent nature of such homage notwithstanding, the "Modern Living Room" features a scene of a certain companionability, warmth, and sociability that we think Austen would have readily recognized and understood. Here are people in animated conversation, a woman playing a harp, men and women of different ages

conversing in chairs, strolling the room, and sitting on light elegant chairs reading: reading silently, alone; reading aloud communally at a table, and reading to and with a child, the little girl pointing out the words with her outstretched arm. Apart from these multiple scenes of reading, Repton's "Modern Living Room" also features books on shelves – *a lot* of books on shelves, with gaps on the shelves to indicate where books have been taken down for the purposes of reading for the occasion. Books, in short, are central protagonists in this vision and experience of "modern living." This vision features, as do the novels of Jane Austen, in the words of Miranda Burgess, "print culture – reading – as inseparable from social life."

As we know, and as Austen's novels remind us ever and again, a book is not simply an object, but a practice and a sociable event and occasion, a bit like a party. And Austen appreciated both, as her letters to Cassandra from over a fortnight in London in April in 1811 amply suggest. Staying in Sloane Street, Austen wrote to Cassandra with news of a weekend of visiting the Liverpool Museum, the British Gallery, going shopping ("spending all my Money [and] spending yours too"), and staying in with a cold instead of going to a play, and then going out to see Molière's *Tartuffe*, but missing Mrs Siddons (*Letters*: 179–80, 184). She also writes of trying to acquire a copy of Mary Brunton's *Self-Control*, "but in vain" (*Letters*: 186), and in reply to Cassandra's news about an acquaintance who had just read *Sense and Sensibility*: "No indeed, I am never too busy to think of S&S. I can no more forget it, than a mother can forget her suckling child" (*Letters*: 182). Even so, she did look forward to a party: "The day of the Party is settled, and drawing near; above 80 people are invited . . . & there is to be some very good Music. One of the Hirelings, is a Capital on the Harp, from which I expect great pleasure" (*Letters*: 179–80). So do we, and we hope the reader finds this volume to be an occasion of pleasure.

Notes

1 James's remarks, originally appearing in "The lesson of Balzac" (1905) and reprinted in *The House of Fiction*, are included in B. C. Southam's invaluable *Jane Austen: The Critical Heritage, 1870–1940*, vol. 2. London and New York: Routledge & Kegan Paul, 1987, p. 230.

2 D. W. Harding (1980). Regulated hatred: An aspect of the work of Jane Austen. In Monica Lawlor (Ed.). *Regulated Hatred and Other Essays on Jane Austen* (pp. 5–26). London: Athlone Press. Harding's essay was first delivered as a lecture in 1939 and first published in *Scrutiny* 8 (1940), pp. 346–62.

3 From a review of Chapman's edition of Austen's novels originally published in *Nation and Athaenaeum*, January 5, 1924, and reprinted in E. M. Forster's *Abinger Harvest* (pp. 145–8). London: Edward Arnold, 1936.